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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXX

NEW YORK, FEBRUARY, 1935

NUMBER 2



NŌ ROBE. NUIHAKU. LONG-TAILED MOUNTAIN BIRDS
LENT TO THE EXHIBITION OF JAPANESE COSTUME BY MISS LUCY T. ALDRICH

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FEBRUARY, 1935

VOLUME XXX, NUMBER 2

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GEORGE DUPONT PRATT IN MEMORIAM

At a meeting of the Board of Trustees of the Museum, held January 21, 1935, the following resolution was adopted:

WHEREAS: The Trustees of The Metropolitan Museum of Art are deeply impressed with a warm sense of gratitude for the many services to the Museum of their late associate, George Dupont Pratt, twelve years a Trustee of the Museum, three years as its Treasurer, long a member of the Executive Committee and the Committee on Purchases, Chairman of its Committees on Arms and Armor and Near Eastern Art, interested and active member of its Committees on Classical and Egyptian Art, the American Wing, and Educational Work, the representative of the Museum on the Art Commission of the City of New York, a generous and frequent donor of many valuable works of art which have assisted in the building up of the Museum's collections, especially of Renaissance art, Near Eastern art, paintings, and textiles

THEREFORE BE IT RESOLVED: That the members of the Board of Trustees of The Metropolitan Museum of Art do hereby record their great sorrow at the loss of a valued friend and their keen appreciation of his generosity of time and money in his many activities in the interests of the Museum.

MARCH CONCERTS

On the Saturday evenings of March 2, 9, 16, and 23, at 8 o'clock, four symphony concerts, conducted by David Mannes, will be given free in the Museum. These concerts will be the second group of the winter series that was announced in the December BULLETIN. Attendance at the first group, the four concerts given in January, reached a total of 35,774, which indicates the continuing popularity of the series. The March concerts are made possible by contributions from Edward S. Harkness, John A. Roeb- ling, and the Juilliard Musical Foundation, and one in memory of Florence Blumenthal.

BRYSON BURROUGHS
MEMORIAL EXHIBITION

A memorial exhibition of the works of Bryson Burroughs will be held at the Museum from March 26 to May 5 inclusive, with a preview for Members on March 25. The Print Department has lent for the occasion Galleries 37, 38, 39, and 40 in Wing K. The exhibition will consist of paintings, drawings, and water colors borrowed from museums and private collectors.

JAPANESE COSTUME: NŌ ROBES
AND BUDDHIST VESTMENTS

Several years ago, during the winter of 1931-1932, the Museum presented an exhibition of Chinese court robes and accessories which created so much interest that there has been an often reiterated demand for a showing of Japanese textiles. Here it is. At the time of the Chinese exhibition we had a wealth of material to draw upon in the newly received Paul bequest and the unique collection of theatrical robes from the imperial theater of Ch'ien Lung secured by the Curator in China, as well as loans from private collections. To obtain comparable Japanese textiles was difficult, but we have succeeded beyond our hopes.¹

The Museum has owned the extensive Porter L. Sargent collection of priest robes since 1919, and twenty-five more were acquired by gift from Edward G. Kennedy in 1932. Our collection of Nō robes is small but excellent; included are three received by bequest from Edward C. Moore in 1891, one by bequest from Mrs. H. O. Havemeyer in 1929, and a number by purchase, most important of which is the group of nine superb robes acquired from Louis V. Ledoux. Therefore, while there exist dazzling examples in private collections, notably those of Miss Lucy T. Aldrich and Louis V. Ledoux, it seemed better not to borrow priest robes but to concentrate on the more spectacular robes of the Nō plays. Our own American collectors have always been generous, but in lending these fragile things they are be-

ing doubly so. The beautiful robes of the Nō plays were never very strong, and only the greatest care has saved them for the present day. The kinder, then, the lenders to help us show the public some of the most precious Japanese textiles in existence. We show from Miss Lucy T. Aldrich's superb collection no less than twelve magnificent robes, three from Howard Mansfield, four from Alexander G. Moslé, one-time Consul General from Germany in Tokyo, one from Mrs. William H. Moore, one from Louis V. Ledoux, and one from the Chicago Institute of Art.

We would have been proud enough to set these forth as an exhibition, but with the help of the Japanese Kokusai Bunka Shinkokai (Society for International Cultural Relations) we are able to show sixteen robes from the greatest collections in Japan, most of them Nō robes. For this we must thank Setsuichi Aoki, Secretary of the Society, and the committee consisting of Baron Ino Dan, Shigekichi Mihara, and Yukio Yashiro, and also Mr. Ledoux, head of the Society for Japanese Studies here, for his kind recommendations. The committee in Japan has done everything it can to help us in persuading the lenders to lend and then in selecting the actual robes, a difficult task. As the gift of the committee we have also a careful and charming model of a Nō stage, so that visitors to the Museum can see in what setting these costumes took their place. The loans from Japan include two robes from Marquis Toshinari Mayeda, three from Marquis Moritatsu Hosokawa, four from Kaichiro Nedzu, three from Baron Takakimi Mitsui, two from Marquis Yoshichika Tokugawa, and two from Baron Zemyemon Konoike. These Japanese loans are in the history of cultural relations a very important event for several reasons. It is the first time that Japanese collectors have participated in any such exhibition in America, and we hope it will form a happy precedent. This is the truer because there is a widespread belief both here and in Japan that almost no important Japanese works of art are owned outside Japan. Now side by side we may see examples from American and Japanese collections and judge for ourselves.

¹ The exhibition is on public view in Gallery D 6 from February 19 through April 14.

It was hard to choose among the beautiful examples lent to us which to illustrate here, and the selection has been largely a matter of personal taste and of suitability for photographing, but surely there are no lovelier things than the long-tailed birds of Miss Aldrich's robe (illustrated on the cov-

illustrations which make an excellent start, but we must wait for someone to put in a long course of careful and devoted work before we speak too dogmatically. It is a difficult subject but one which, with patience, can be clarified, for the material exists, beginning with the dated collection in the



FIG. 1. NŌ ROBE. KARA-ORI. CEREMONIAL CARTS AND FLOWERS
LENT BY HOWARD MANSFIELD

er), the water garden of Marquis Mayeda's (fig. 2), the ceremonial chariots of Mr. Mansfield's (fig. 1), the bamboo forest of Baron Mitsui's (fig. 4), or the golden maple-leaf gauze of Marquis Hosokawa's (fig. 3).

At the present time the dating of Japanese textiles is problematical. As yet very little intensive study has been made or published by Japanese or foreign scholars. There are a number of books with magnificent

Shōsōin, that remarkable storehouse of the possessions of the Emperor Shōmu which the Empress Kōmyō, his widow, dedicated to the Buddha of Tōdaiji in A.D. 756 and which is still preserved. In time, the existing theatrical and priest robes may be cross checked with paintings of successive periods, but for the present exhibition we must definitely put forth the attributions as tentative and as a problem. The things them-

selves are beautiful in the extreme and are to be enjoyed by anyone.

The art of the weaver in Japan is wonderful. In the course of history new types were constantly introduced from China, but

that of the Wei period to Suikō, T'ang to Tempyō, Sung to Kamakura, and he can see new schools of Japanese art spring up, inspired by those importations. But there the relation stops, and it is an extraordinary



FIG. 2. NŌ ROBE. KARA-ORI. WATER GARDEN
LENT BY MARQUIS TOSHINARI MAYEDA

once introduced they were adapted, developed, and changed, so that one would do well to discuss the history of art in those two countries as separately as possible. If the student looks into the matter carefully he will find a paradox and contradiction, for he can see the waves of Chinese importations (I carefully avoid the word influence),

contradiction. Nor is it the kind of misunderstanding that exists in the Roman acquisition of Greek culture. In this amazing paradox, the likeness which is unlike is simply this: the Japanese seized upon whatever forms of culture were presented to them and immediately adapted them to suit the emotional and psychic needs of the race. So

let us have done with the eternal bickering over the relative merits of two entirely different cultures and deal with their arts as the arts of two separate peoples, to be separately enjoyed.

When one does this, one finds in the textiles of Japan such a varied and spectacular

kimonos of the maidservants; all the color combinations which seem so subtle and ingenious to Western eyes (which made a business of damning nature for centuries) are lifted bodily from nature—the juxtaposed colors of autumn leaves, the brilliant patterns of the wings of butterflies and moths,

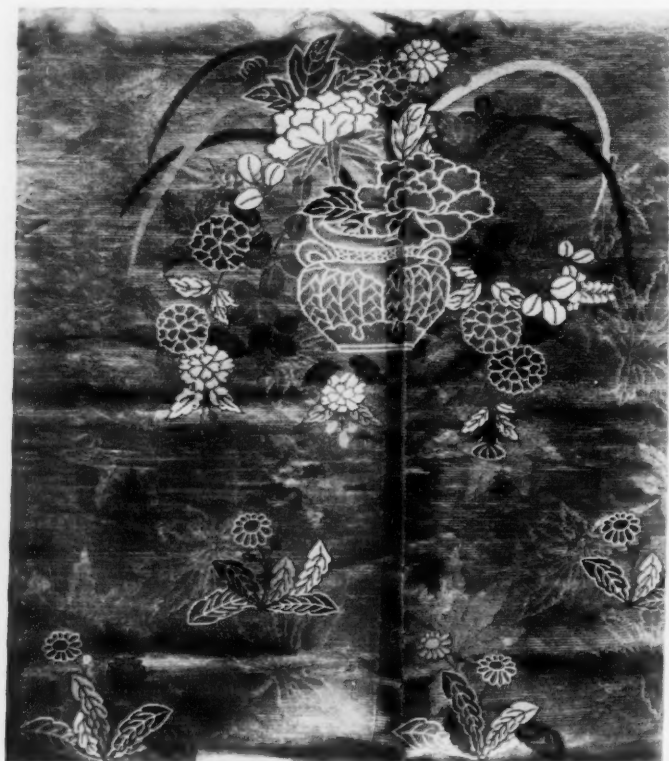


FIG. 3. DETAIL OF NŌ ROBE. KINSHA. MAPLE LEAVES AND FLOWER BASKETS. LENT BY MARQUIS MORITATSU HOSOKAWA

art in weaving and design as the world has never seen. Whether reasoned or not the love of nature, particularly of its pretty and exquisite little things, which seems to be a characteristic of the Japanese, is evident throughout the clothes they wear. This is not a matter of imitation but a matter of observation and adaptation. That they know something of what they are doing is shown by their custom of changing colors to follow the seasons. There is more in it than this, from the magnificent presentations of the Nō play costumes to the pretty

the contrasts of color in a morning-glory—these and countless like them are chosen and adapted and the result is nearly infallible. Had the Japanese started with the color scales, the charts, the rules of color harmony of Dr. Denman Ross, who was one of the first Westerners to appreciate them, they could not have done better. It is not imitation of nature—it is translation.

The priest robes are mostly on a set pattern. They are all (the ones we show) Buddhist, and while the different sects are supposed to have made slight distinctions in

the number and arrangement of squares and in the shape of the garments. I doubt if these rules were very strictly adhered to. Most of the robes with which we come in contact are those of the powerful Zen sect, by far the most appealing of Buddhist sects. Introduced into China by the Indian monk

standing; it never prohibited but sought to substitute by selection what was most valuable. And when it turned to worldly things as any successful church must do, its influence was always towards moderation and restraint and offset the gorgeous brawls which Hideyoshi called tea ceremonies with

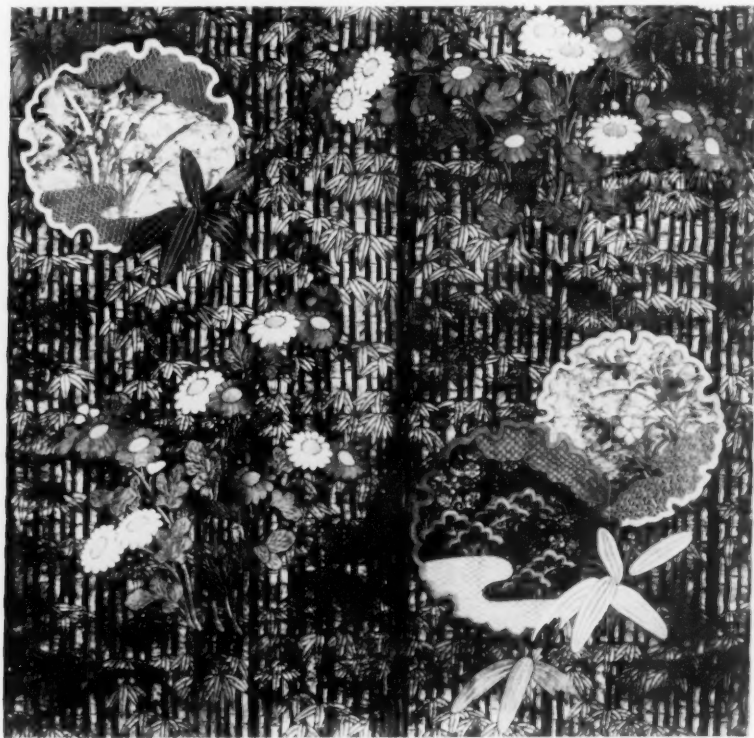


FIG. 4. DETAIL OF NŌ ROBE. NUIHAKU. BAMBOO FOREST
LENT BY BARON TAKAKIMI MITSUI

Bodhidharma in the sixth century, it did not become a separate sect in Japan until well into the Ashikaga period (1334-1573). It emphasized the virtues of meditation and turned to nature for its examples. Consider the cycle of life: the morning-glory which blooms in the morning and withers in the afternoon completes the scheme as surely as the pine which lives a thousand years, and the ephemeral may-fly and the long-lived tortoise experience the same thing. It cultivated, as all Buddhism should, simplicity, austerity, and under-

the delicate and severe canons of the tea master Rikyū. The actual temples themselves, however, as they became fashionable, conceded a good deal to popular taste, and while the toga-like vestments that the priests wore are cut into small squares and resewed to symbolize the rags and tatters of Gautama in his mendicant days, the squares themselves are cut out of the most magnificent fabrics to be found. In our collection, for example, many are cut from Chinese court robes, or from Japanese Nō robes—nothing was too splendid to be so used.

The Nō play probably developed out of ritual pantomimes and dances.² By the fourteenth century it had become a definite stage play in which the most precious legends and examples of behavior were set forth with music, chanting, dancing, and orations, richly costumed and exquisitely housed. Kwanami (1333-1384) and his son Seami (1363-1444) are the first great names in the history of the Nō play. Under the patronage of the Shōgun Yoshimitsu they wove into dramatic form familiar verse and stories and developed the presentation. There is nothing quite like these Nō plays in any other theater. They are very stylized, gorgeously costumed, and move with an awesome dignity and slowness. The chanting is in a minor key, and the whole combination has a definite emotional effect even when one cannot understand the words. As into the other components of the play and playhouse, into the costumes went the most perfect genius of Japan. The more important robes were designed by the great artists of the day, and one has only to look at them to know that this is so.

The weaves, or variations of weave, in Japanese fabrics are almost without number. In our group of priest robes there are no less than seven separate and distinct variants of that technique known to the West by the general term brocade, yet most of them are so characteristic that it is necessary to use their distinguishing Japanese names, which have no Western equivalents. And with the brocade family we are only beginning; in the thousands of small fragments in the Havemeyer gift of 1896 and the Hattori gift of 1919, only a few of which are included in this exhibition, there are innumerable intricate weaves which no Western craftsman would be brave enough to attempt. The Nō robes which have been preserved are mostly made of one or two of the richest of the brocade weaves, but other lavish methods of decoration are used—satin grounds stenciled or stamped in gold, sometimes with the addition of embroidered designs in vivid colors, or satin completely painted in gold, against which embroidered motives parade in perfection of color and

design. A really brief discussion of the technical aspect of Japanese textiles is impossible, but in the catalogue of the exhibition we have included a short essay which gives a groundwork for further study of the collection.

ALAN PRIEST.

A BEQUEST OF LACE

Through the bequest of Mrs. Anna Thalmann, the Museum has received several interesting examples of lace, representing a variety of techniques, almost all of the eighteenth century.¹

The exceptions are two cravats, or rabats, of flat Italian needlepoint made late in the seventeenth century. They are designed with conventionalized floral scrolls connected by picoted brides set so closely through the arrangement of the pattern that they virtually form a mesh. Each is finished on three sides by tiny needlepoint scallops and across the top by an *entre-deux*. In the collection is another pair of cravats, made in this instance of Valenciennes bobbin lace, fine and transparent in quality. This lace, made with ground and pattern in one, involved, on account of the number of bobbins used, a great amount of skill and labor. It was necessarily slow of manufacture and therefore correspondingly high in price. Since it was made in narrow bands, any unusual width of pattern required their joining by the lacemaker. Thus, each of these cravats, as may be seen upon examination, is composed of three widths. The design shows graceful scrolling leaves and flowers with *fond de neige* fillings.

Outstanding in the collection is a pair of lappets of eighteenth-century point de France designed with conventionalized flowering vases grounded with the hexagonal picoted brides which are characteristic of this lace. Two edgings of eighteenth-century Valenciennes have the clear cambric-like flowers and round, plaited ground typical of the fine work of this period. Point d'Angleterre is represented by one example, a fine cap crown with a charming design of flowers. The transparency of the

¹ Acc. nos. 34.143.1-16. Shown this month in the Room of Recent Accessions.

² The word Nō has been variously translated as "accomplishment" or "ability."

pattern and the delicacy of the twisted and braided mesh are features of this type of lace. A shaped band of point d'Alençon of the period of Louis XV is patterned with floral sprays set in two kinds of ground, one the conventional mesh, the other composed of small solid hexagons connected by tie-bars to an outer hexagonal framework, the detail which gives to this type of lace the name Argentella. There are also a pair of lappets and a matched edging of the Louis XVI era, when the use on dress of numbers of gathered ruffles tended to simplify design. These pieces accordingly show small floral sprays powdered at regular intervals over the ground. Variety is given to the pattern by the border, which is grounded with a finer rendition of the Alençon mesh.

To complete this little collection, there are two sleeve ruffles of the drawn and embroidered muslin known as Tonder lace, of more than ordinary interest since the circular disposition of the pattern on the cloth shows that they were made originally for this particular purpose, and a pair of lappets also worked in this fine and delicate technique.

FRANCES LITTLE.

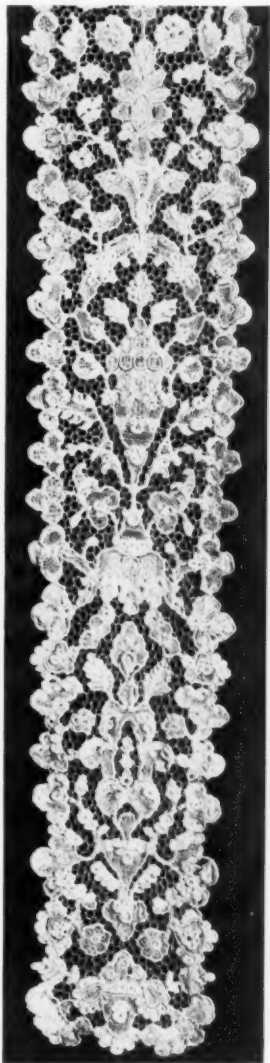
AMERICAN GLASS

Fortitude and imagination were the requisites of the first glassmakers in America, who risked their fortunes and the esteem of their associates in an enterprise which invariably ended in disaster. Stiegel, Amelung, and O'Hara, to mention only a few of the brave pioneers of the early glass industry, have left many

brilliant if fragile monuments of colored blown and molded glass to memorialize their struggles toward an unattained ideal.

Several important examples of American glass from the eighteenth- and early nineteenth-century glass manufactories have been acquired in recent months by gift and purchase. One of the outstanding pieces is a toilet-water bottle of the Stiegel type, the generous gift of Mrs. David Dows.¹ Both in the design, which is a rare variation of the daisy-in-the-square pattern, and in the rich, glowing purple color it surpasses in quality similar bottles in the Museum's collection. The daisy pattern was probably introduced at Manheim by the Rago brothers,² Venetian glassmakers brought to Pennsylvania by "Baron" Stiegel with other skilled workmen from England and Germany in the decade of his success, just preceding the Revolution. Clarity of color, excellence of metal, and beauty of form give a liveliness to Stiegel glass which is peculiarly its own. This bottle was purchased by the donor in England in 1914.

Another gift of glass of the Stiegel type is a set of two white flip glasses made to nest one within the other.³ On one side of each there is an etched design of a pair of love birds perched upon a heart, surrounded by a sunburst; on the opposite side is a four-petaled flower with tendrils. It is believed that



LAPPET OF NEEDLEPOINT LACE
FRENCH, XVIII CENTURY

¹ Acc. no. 34.65. H. 5 in.; w. 5½ in. Fig. 2.
² Rhea Mansfield Knittle, *Early American Glass*, p. 135. New York, 1927.

³ Acc. nos. 34.78.1, 2. Larger: h. 7¼ in.; diam. 5¼ in. Fig. 3. Smaller: h. 6⅞ in.; diam. 5¼ in.

this set of flip glasses fitting together is unique. Mrs. Marshall Perry Slade, the donor, has proof that the glasses belonged to her ancestress Sarah Dodge Jones, born in Ipswich, Massachusetts, in 1746, the daughter of William and Rebecca Appleton Dodge, and married to Dr. Nathaniel Jones of

county, which was judged equal in beauty and quality to the generality of Flint Glass imported from England."

A third gift is a large tumbler of aquamarine color presented by Mrs. Irving McKesson.⁵ This tumbler stands upon a thick base and has slightly flaring sides of



FIG. 1. GREEN GLASS BOWL. PROBABLY MADE IN OHIO, ABOUT 1810



FIG. 2. TOILET-WATER BOTTLE OF STIEGEL GLASS

Salem in 1766. Stiegel's advertisements appeared regularly in Philadelphia and New York journals from 1769 to 1771, and in the latter year a notice appeared in the *Boston News-Letter*⁴ which read: "At the last Meeting of the *American Philosophical Society* held in this city, were exhibited several specemins of Flint-Glass, viz. decanters, wine glass, beer glasses, &c. manufactured by Mr. William Henry Stiegel, of Lancaster

⁴ George Francis Dow, *The Arts and Crafts in New England, 1704-1775*, pp. 101-102.



FIG. 3. ETCHED WHITE FLIP-GLASS. STIEGEL TYPE

uneven height. There are frequent whorls and bubbles in the mixture which are characteristic of bottle glass, in contrast to the finer flint glass made at the works of Stiegel and earlier blowers. The origin of the tumbler is uncertain, as many factories produced such tableware as this, but it may have been made by Craig and O'Hara of Pittsburgh, whose production for domestic use was large about 1800. Both in weight and in color it differs from certain contem-

⁵ Acc. no. 34.47. H. 4 $\frac{1}{8}$ in.; diam. 3 $\frac{5}{8}$ in.

porary pieces attributed to New Jersey and New York glasshouses. The donor states that the tumbler was owned by her ancestor Samuel Jones, A.M., D.D. (1734-1814), pastor of the Baptist Church at Pennepack, Pennsylvania.

An important purchase is a large covered sweetmeat jar blown from pale green glass showing many air bubbles and other imperfections.⁶ It was acquired from a descendant of the glassmaker John Frederick Amelung at Union Bridge, Maryland. If credence may be given to family tradition, the jar and two others were among the first products of the glass ovens established at Fredericktown in 1784, having been made by Amelung for his three children; moreover, these three keepsakes were used in the Amelung household until the family moved to Baltimore after the failure of the works in 1795. There is a wide disparity between the quality and color of our jar and Amelung's later work,⁷ which may be explained by the recent owner's statement that Amelung had not received an expected shipment of sand or quartz, material subsequently used in the creation of his more brilliant white flint pieces. The designs of the foot, the domed, inset cover, and the finial of this sweetmeat jar appear in Amelung's later work, when his products had taken on an elegance of texture and sophistication of form and engraving comparable to European glass.

The final acquisition is a bowl of light green glass of the three-mold type that was probably made about 1810 at one of the early glasshouses in Ohio.⁸ The decoration consists of concentric bands of the diamond pattern separated by a central zone of vertical reeding—a type of ornament used on many decanters of the early nineteenth century. This bowl is believed to have been blown into a decanter mold, then expanded to its present form, and finished at the rim with a wide, folded edge. The rarity of bowls of this technique is to be regretted when the merits of this piece are regarded.

JOSEPH DOWNS.

⁶ Acc. no. 33.108 A, B. Rogers Fund. H. 15¼ in. On exhibition in Gallery M 1, Case 24.

⁷ See BULLETIN, vol. XXIII (1928), pp. 166 ff.

⁸ Acc. no. 34.70. Rogers Fund. H. 3½ in.; diam. 7½ in. Fig. 1. Van Winkle Sale Catalogue, no. 107.

ELEMENTS OF ETCHED ARMOR

A number of elements of an etched armor acquired in 1932 are now being shown for



FIG. 1. DESIGN AS DRAWN BY ETCHER

FIG. 2. DESIGN AS IT APPEARS ON ARMOR

the first time.¹ They have been withheld from exhibition because it was hoped that the remaining elements, which had been divided among several heirs, could be pro-

¹ Acc. nos. 32.109.1-6. Rogers Fund. Shown this month in the Room of Recent Accessions.

cured, and that the entire harness, or the major part of it, could be assembled here. Up to the present time, however, no progress has been made with regard to the acquisition of the rest of the suit.

Our detached elements are, none the less, of considerable interest. They are etched in the German manner, that is, the design as well as the seeded background was applied in acid-proof varnish with a brush, while the details of the figures were executed with a styllet. Figure 1, taken from an ink rubbing, is a facsimile of the pattern as the etcher drew it, black on steel. Figure 2 represents the design as it actually appears against an etched background on the armor, the part eaten away by the acid having been filled in with black wax for greater contrast. While the decoration was intended to be seen at a distance, it will nevertheless bear close scrutiny, for it is executed with that freedom which only a master possesses.

The etched motives are of especial interest in view of the fact that they have been the means of attributing our elements to the Bavarian armorer Wolf of Landshut.² In wide bands appear foliate scrolls embowering numerous birds—a pheasant, heron, stork, swan, goose, and parrot. Following the bands is an unusual foliate border. The same pattern appears on a harness of the Emperor Ferdinand I bearing Wolf's poinçon (no. 638 in the Kunsthistorisches Museum, Vienna) and on an armor from the same suite taken from the Wiener Zeughaus in 1805, 1809, or 1848, when the arsenal was plundered, and now in the Musée d'Artillerie in Paris (G 63). Our elements, which also came from Austria, unquestionably belong to this suite. Another harness in Vienna with Wolf's mark (no. 296) shows the same border and etched foliation but lacks the birds, and a second harness with his mark in Paris (G 64) has the characteristic foliate border. The foliate border also appears on several harnesses, in Vienna and elsewhere, which were made by Wolf of Landshut for the Emperor Ferdinand I and which are known as the rose-leaf armors. Our recently acquired elements came from the same atelier as these important har-

nesses.³ Other armor by Wolf of Landshut in this Museum includes a face defense (falling buffe) which bears the type of etched motive discussed here, a signed and dated (1554) armor for horse and man, and several major elements of the suite which Wolf prepared for Philip II of Spain on the occasion of his marriage to Queen Mary of England.

Several etchers collaborated with Wolf of Landshut. The armor of Konrad Bemelberg in the Kunsthistorisches Museum, Vienna, is stamped with the initials of the Munich master Ambrosius Gemlich as well as the initial W (for Wolf) and the guild mark of Landshut (a helm). A number of pieces signed by Gemlich are known, including a signed and dated (1540) combination pistol and hunting knife in this Museum. However, it was probably not Gemlich but the Augsburg master Jörg Sorg who etched our recently acquired elements, for in the pattern book of Jörg Sorg, the original of which is in the Stuttgart Public Library, is found the name Wolf Neymar, possibly referring to our armorer, as well as a leaf border with intertwined tendrils similar to that in the rose-leaf harnesses.

Students are usually satisfied to attribute a harness to an armorer. The identity of the etcher is rarely considered, in spite of the fact that the ornamentation of arms and armor was an active field for practising one of the most popular of the arts, and one to which Dürer, Burgkmair, Hopfer, Solis, and numerous other well-known artists contributed.⁴ It is from a study of the etched design that our recently acquired elements are linked with a fair degree of certainty to a royal armorer, Wolf of Landshut, a distinguished Augsburg etcher, Jörg Sorg, and an emperor, Ferdinand I.

STEPHEN V. GRANCAY.

³ There is other related armor, especially two harnesses in the Musée de la Porte de Hal, which cannot be considered in this brief article.

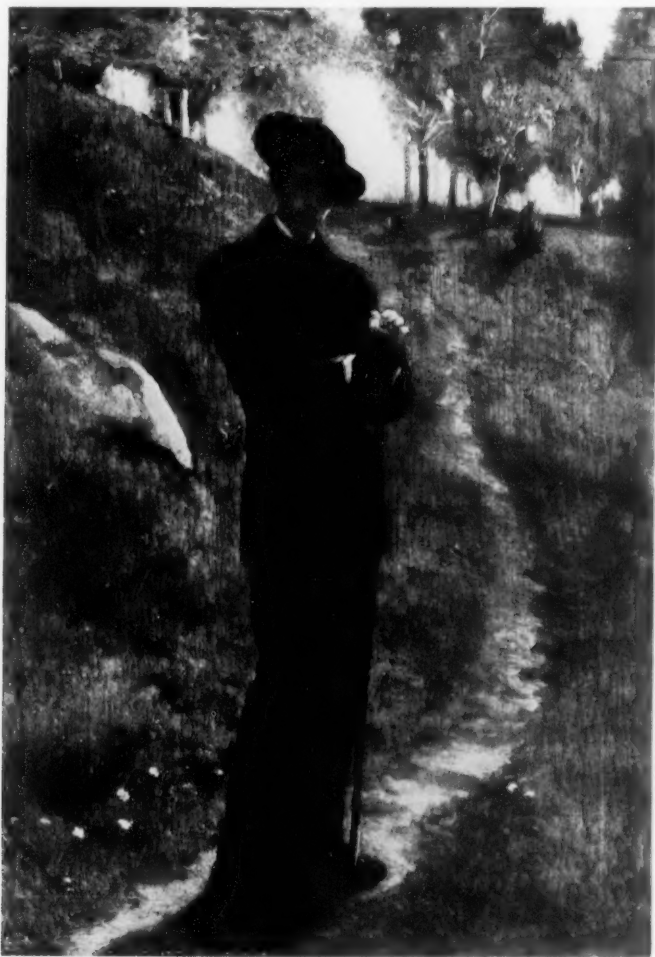
⁴ The Department of Arms and Armor has in its archives ink and pencil rubbings of designs on armor in a number of European national museums, especially the Kunsthistorisches Museum, Vienna. These rubbings are invaluable in making comparisons with designs on arms and armor in the Museum's collection, as is illustrated in the case of the elements which are the subject of this article.

² See D. Michelly, *Zeitschrift für historische Waffenkunde*, vol. XII (1931), pp. 257-261.

A SELF-PORTRAIT BY
LA FARGE

The Museum purchased recently a delightful little panel, a Portrait of the Artist

1859. The portrait shows a slim, tall young man standing on a sunlit hillside path with trees in the distance. He is dressed in black and rests both hands on a tall cane. The sensitive and refined face is shadowed by a



SELF-PORTRAIT BY JOHN LA FARGE

by John LaFarge,¹ done in his twenty-fifth year. LaFarge has in fact set down with boyish pride the precise days in which the portrait was painted, October 26 and 27,

¹ Acc. no. 34.134. Lee Fund. Oil on panel. H. $16\frac{1}{16}$ in.; w. $11\frac{1}{2}$ in. Inscribed: October 26'27 1859. Shown this month in the Room of Recent Accessions.

wide-brimmed black hat. The whole effect of the figure is somewhat precious—a fitting picture of the man and his time.

In 1859 LaFarge had only recently taken up painting as a serious occupation. After a boyhood passed in New York City, he went in 1856 to Paris and studied there for some time with Couture, painting because his

father wished him to, rather than from a strong desire to become an artist. Couture soon urged LaFarge to leave the studio and to work by himself, which LaFarge did for the rest of the year. Returned to New York, he studied law. Not until the spring of the year 1859 did he receive instruction in painting again, this time from William Morris Hunt, whom he followed to Newport. It was there that our picture was painted.

The self-portrait appears to be unknown to LaFarge's biographers, and no other self-portrait is listed among his works. Royal Cortissoz used as frontispiece to his book on LaFarge a daguerreotype of 1860, which resembles our portrait closely. LaFarge gave this youthful work to Major Henry Lee Higginson, friend of artists and musicians and founder and sustainer of the Boston Symphony Orchestra. It remained in Major Higginson's collection until his death in 1919, when it passed into the possession of its recent owner.

JOSEPHINE M. LANSING.

A CHINESE LOWESTOFT TODDY JUG

In 1768 William Hickey was a lively young man of fashion, but far too fond in his barister father's opinion of the coffeehouses, theaters, supper parties, and sundry other nocturnal pleasures of London to benefit his nineteen years. Poignant were the regrets of his gay companions in that same year, when he signed as a cadet to please a despairing parent and set sail aboard the *Plassey* in the East India Company's service.

Arrived in Canton, he made a tour of the porcelain factories, of which he wrote: "We

were then shown the different processes used in finishing the China ware. In one long gallery we found upwards of a hundred persons at work in sketching or finishing the various ornaments upon each particular piece of ware, some parts being executed by men of a very advanced age, and others by children even so young as six or seven years."¹ He also gave an entertaining account of the storehouses and the residences of the supercargoes along the wharves, each building with the flag of its nation flying

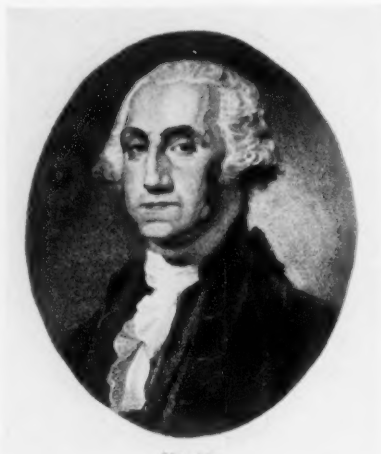
before it. Concerning an engaging young friend in Canton he says: "Bob Pott passed most of his time in our rooms, generally coming before I was up of a morning. He breakfasted with us, and if he took it into his head that McClintock was too long at the meal, or drank too much tea, he without the least ceremony over-set the table. The first time he practised this, I was very angry at such a quantity of handsome China being thus mischievously demolished, and expressed

my displeasure thereat, which only excited the mirth of young pickle. 'Why, zounds!' said he, 'you surely forget where you are. I never suffer the servants to have the trouble of removing a tea equipage, always throwing the whole apparatus out of window or down stairs. They easily procure another batch from the steward's warehouse.'"²

The episode described by Hickey vouches for the plenitude and cheapness of the so-called Chinese Lowestoft ware, which was manufactured for the Western market. Much of this household china survives today, and the pieces are prized possessions both in Europe and in America. For a time orders from America were relayed to China

¹ *Memoirs of William Hickey*, vol. 1 (1749-1775), p. 210. Ninth edition. London, n. d.

² *Ibid.*, p. 220.



COURTESY OF THE NEW YORK PUBLIC LIBRARY
FIG. 1. GEORGE WASHINGTON FROM
AN ENGRAVING BY DAVID EDWIN

via England, but after 1785, following the initial trip to Canton made by the *Empress of China*,³ designs for monograms and other special devices were carried to the East in our own sailing vessels. A year or two later, with the assistance of a kind Providence, the finished porcelain was delivered to the impatient owner.

A recently acquired example of Chinese Lowestoft porcelain that was decorated upon the order of a Philadelphia merchant has an unusually interesting history and design. It is a barrel-shaped toddy jug with an intertwined strap handle and a domed cover; the borders, the terminations of the handle, and the lion-dog finial are gilded (fig. 2).⁴ On one side of the jug is a portrait of Washington, painted in black to simulate a line engraving with a stippled background and framed by an oval of gilt beads. By good fortune it is now possible to identify for the first time the print which the Chinese artist painstakingly followed as a model for Washington's likeness (fig. 1). It is a stipple and line engraving by David Edwin which was used originally as a frontispiece to Washington's farewell address of 1796,⁵ and which later appeared in four other states.⁶ In drawing this likeness Edwin obviously followed the portrait which Gilbert Stuart painted for Henry Kuhl of Philadelphia.⁷

The monogram E T on the reverse side of the jug is that of Edward Tilghman, who was born in 1750 at Wye, Maryland, whither his great-grandfather Richard had emigrated from Kent, England, in 1661. His father was Colonel Edward Tilghman, the Speaker of the House of Delegates in Maryland and a member of the Stamp Act Congress in 1765. The owner of our toddy jug graduated from the College of Philadelphia in 1767 and studied law at the Middle

Temple in London.⁸ Returning to Philadelphia early in 1774, he married a cousin, Elizabeth Chew, the daughter of Chief Justice Benjamin Chew of Cliveden, Germantown, and in the same year was admitted to practise before the Court of Pennsylvania. There he repeatedly distinguished himself and was noted for helping younger members of the Bar with their difficulties. In 1805 Edward Tilghman was offered the Chief Justiceship of the Supreme Court of Penn-



FIG. 2. TODDY JUG OF CHINESE LOWESTOFT PORCELAIN

sylvania upon the resignation of Edward Shippen, but declined in favor of his cousin William.⁹ Another cousin was Tench Tilghman, aide-de-camp to Washington during the Revolution; a portrait of him by Charles Willson Peale in the State House at Annapolis depicts him in company with Washington and Lafayette. Edward's portrait was painted by Sully in 1809, six years prior to his death; an engraving of it shows a face both keen and sympathetic.

A toddy jug similar to that in figure 2 with the monogram B C W has been associated for some time with a B. C. Wilcocks

³ See R. T. H. Halsey and C. O. Cornelius, *A Handbook of the American Wing*, pp. 228-229. Fifth edition.

⁴ Acc. no. 34.74. Dick Fund. H. 10 in. Shown this month in the Room of Recent Accessions.

⁵ *George Washington to the People of the United States Announcing His Intention of Retiring from Public Life*. Philadelphia: A. Dickins, 1800.

⁶ Mantle Fielding, *Catalogue of the Engraved Work of David Edwin*. Philadelphia, 1905.

⁷ John Hill Morgan and Mantle Fielding, *The Life Portraits of Washington and Their Replicas*, no. 52. Philadelphia, 1931.

⁸ Charles P. Keith, *The Provincial Councillors of Pennsylvania*. Philadelphia, 1883.

⁹ *Family Register of the Tilghman Family*. Philadelphia, 1879.

of Philadelphia.¹⁰ Dr. Samuel W. Woodhouse, who has long been a student of the East India trade and its products in America, has recently identified this person as Benjamin Chew Wilcocks, a merchant engaged in the China trade from 1801 to 1828 and the uncle of Edward Tilghman. Four toddy jugs were ordered by Mr. Wilcocks to be made in China—one for himself, one for his nephew, and two for close friends, his companions in frequent games of whist. Dr. Woodhouse also discovered that the recipient of the third toddy jug, which had the monogram C I, was Charles Ingersoll; its present whereabouts is unknown. The fourth is believed to have been destroyed.

The Museum's acquisition is happily in a perfect state of preservation. Until lately it was owned by descendants of the Cooke family, who came into possession of it through Elizabeth Tilghman, a daughter of the original owner and the wife of William Cooke.

JOSEPH DOWNS.

TWO COSTUMES OF THE EIGHTEENTH CENTURY

The Museum has recently acquired two eighteenth-century dresses which are of unusual interest.¹ Though one is French and the other English, they resemble each other not a little as regards material. The silks are of a type used in the first half of the century, but both costumes contain features that were not current until the period of Louis XVI (1774-1793).

Fashion changed slowly throughout the eighteenth century, and its variations were manifested in fabric rather than in cut. Over a long period women's dress followed the lines of the *robe à la française* with tight-fitting bodice, full skirt opening over an underskirt, and pleats in the back falling from the shoulders. Weaves, on the other hand, changed notably, and patterns varied from the large floral designs that characterized the early part of the century to the

small, delicately colored motives that prevailed under Louis XVI. While these were the more apparent changes, there were also certain minor variations, details of style or trimming, which, taken together, serve in the absence of more noticeable features to determine the period of a given example.

Thus, at first glance, both of these dresses might be termed Regency (1715-1723), for both are made of the heavy rich silk with large, brilliantly colored flowers typical of this period. Both as well have the closely fitting bodice and full overskirt worn at this time. In other respects, however, they differ in many ways from contemporaneous styles.

The material of the French dress² is green silk, patterned with polychrome flowers fantastic in drawing and ornamental in effect. The dress is cut with bodice and skirt in one, and the edges are finished, as was the custom, with bands of the material, in this case laid in narrow box pleats. The underskirt shows the same ornamentation, a broad band of trimming running entirely around the lower edge. With the cuffs, however, a deviation from early fashions occurs, for instead of the turned-back or the hanging cuff or the graduated ruffles found in the first half of the century, here we have wide bands of gathered silk, tightly fitted to the elbow. This feature, one that appears in the engravings of Moreau le jeune (1741-1814), accompanied the *polonaise*, a type of costume to which this dress conforms in other respects.

The *polonaise* was a style that attained great popularity during the reign of Louis XVI. It exemplified the reaction from the elaborate and cumbersome *robe à la française*, which, after having dominated for so long all other fashions, had finally outlived its popularity. It reflected the rusticities made fashionable by Marie Antoinette in the environment of the Trianon, and showed the influence of the doctrines of Jean Jacques Rousseau, whose attempts to introduce simplicity into the modes as well as the manners of his countrymen by this time had produced some effect. His name is perpetuated in the "*polonaise à la Jean Jacques*."

² Acc. no. 34.112. Dodge Fund.

¹⁰ Alice Morse Earle, *China Collecting in America*. New York, 1906.

¹ Shown this month in the Room of Recent Accessions.

Dispensing with wide panniers and train, the polonaise is distinguished both by the cut of the bodice, which instead of fitting down closely at the waistline, slopes loosely towards the back, and by the draping of the overskirt, which at the back is drawn up over the underskirt to form a bustle. The polonaise was a style that became univer-

Present in the Museum's costume are the features peculiar to the polonaise. Not only do the lines of the bodice slope towards the back, but the material of the overskirt is manifestly intended to be caught up into a bustle, since the border lacks for an appreciable distance around the back the wide pleated band which ornaments the rest of



ROBE À LA POLONAISE. FRENCH

THIRD QUARTER OF THE XVIII CENTURY



DRESS OF SPITALFIELDS SILK. ENGLISH

sally fashionable and that by the less discriminating was worn for all occasions, though in more conservative circles it was confined entirely to informal dress. This was the convention approved both in England and in France, for late in the century the *robe à la française* was still considered "la robe d'étiquette, à la cour, et la robe de cérémonie dans toute société qui se respecte, au dîner, au théâtre et, sauf avis contraire, au bal."³

³ Paul Cornu, *Galerie des modes et costumes français*, 1778-1787, vol. I, p. XII. Paris, [1911-1912].

the skirt. The continuation of this banding all the way around the underskirt, together with the use of the silk material halfway up to the waist, indicates that the lower part of the underskirt was intended to be left visible. If meant to be hidden by an overskirt, the silk might have been replaced, as was occasionally the thrifty custom, by material less costly. The dress has also the long fitted back of the polonaise, which in this instance is finished with two buttons.

The English dress⁴ is made of material be-

⁴ Acc. no. 34.108. Rogers Fund. This dress comes from Kimberley House (Lord Wodehouse's

lieved to have been woven at the manufactory at Spitalfields, a settlement outside of London to which Huguenot weavers made their way in great numbers after the Revocation of the Edict of Nantes in 1685, bringing fame to an industry incorporated in 1629 by foreign refugees from earlier religious persecutions. In this industry French influence naturally prevailed, and English patterns followed in great measure French models. Like its French prototype this dress is also made of heavy silk designed with brilliantly colored flowers, but here the ground is gray and the flowers are more naturalistic in drawing. In this instance, the bodice is close fitting and the skirt is cut on full lines, though it is made separately and pleated on to the waist. The sleeves are finished with two graduated ruffles, such as may be seen in costume early in the century,⁵ and at the back are the pleats which were so generally a feature of eighteenth-century dress. In the time of Watteau, however, with whose name this detail is so widely associated, the pleats were rather wide folds hanging loosely from the shoulders, and it was not until later that they evolved into box pleats precisely laid.

seat), Norfolk, England, the source also of the Museum's seventeenth-century embroidered English dress (BULLETIN, vol. XXVIII [1933], pp. 123-124) and set of bed hangings (BULLETIN, vol. XXIX [1934], pp. 188 ff.).

⁵ *Costume* (London Museum Catalogues, No. 5), pl. XIX; Paul Mantz, *Antoine Watteau*, p. 37.

In this costume they are not found in either of these forms; instead they are closely fitted, very much like wide tucks stitched flat to the back. In this particular they accord with a fashion that came in about 1770 and therefore would seem to place the dress in the same general period as the French one.

Several theories may be advanced to explain the discrepancy in both costumes between the fabric and the style. One explanation is that it represents the continuation in a late period of an earlier weave. It is also possible that the materials, acquired at an early date, were laid away and not made up into dresses until later in the century. But it seems more reasonable to suppose that both dresses were made originally in a style contemporaneous with that of the silk and that later owners, reluctant to cast aside anything so fine and costly, took them apart and reassembled them in a manner conforming more closely to current modes.

As is often the case, both costumes upon their receipt by the Museum lacked certain parts to make them complete. In the French dress it was the *devant de corsage*, and accordingly one has been made using original material. The same feature has been supplied to the English dress, and also a petticoat, care having been taken in every case to follow faithfully these details as illustrated in contemporary paintings.

FRANCES LITTLE.

NOTES

ANNUAL MEETING OF THE CORPORATION. The sixty-fifth annual meeting of the Corporation of The Metropolitan Museum of Art was held at the Museum on Monday, January 21, 1935, at 4:30 p.m.

The President, George Blumenthal, referred to the death of George Dupont Pratt, Benefactor and Trustee of the Museum. He then presented the report of the Trustees on the activities of 1934; the Treasurer's report for the year was read by Robert A. Lovett; and the Director read a report on the transactions of the year. Afterwards, tea was

served to the Fellows. The reports, in printed form, will later be distributed to the membership.

MEMBERSHIP. At a meeting of the Board of Trustees held on Monday, January 21, 1935, the following persons, having qualified, were elected in their respective classes: FELLOW IN PERPETUITY, Carleton Macy; FELLOW FOR LIFE, Andrew Varick Stout; SUSTAINING MEMBERS: Miss Frances Clute, Mrs. E. S. Fechimer. ANNUAL MEMBERS were elected to the number of thirteen.

GIFT OF A WHITE LEKYTHOS. An Athenian white lekythos, which was on loan in the Classical Department from 1925 to 1934, has now been generously presented to the Museum by J. P. Morgan. The scene which decorates it—a woman with offerings at a grave—has been attributed by J. D. Beazley to the Kleio Painter (about 450–440 B.C.) and is the first example by that artist in our collection. G. M. A. R.

GIFTS IN MEMORY OF ALBERT M. LYTHGOE. The Museum has recently received three pieces of ancient Egyptian jewelry as

base of the scarab is ornamented with a scroll pattern.

The third object is a gold ring with a flat, oval gold bezel.³ The bezel was cast separately and soldered to the ring; the inscription was cut with a tool. It shows Shu, god of the air, kneeling and upholding the sky, upon which is the bark of the sun god. From the god's left arm is suspended the symbol of life, which also appears upon his raised knee. Above the boat is written the name Men-kheper-Rē', and beside the head of Shu the royal titles "the good god, lord of the Two Lands (i.e., Egypt)." The ring



FIG. 1. SCARAB RING
XVIII DYNASTY



FIG. 2. HAWK AMULET
XII DYNASTY



FIG. 3. GOLD RING
XXVI DYNASTY (?)

THREE PIECES OF ANCIENT EGYPTIAN JEWELRY

gifts in memory of the late Albert M. Lythgoe, founder and curator for a quarter of a century of the Museum's Egyptian Department. Two of these pieces are a small amulet of blue glaze in the form of a hawk¹ and a finger ring of heavy gold wire mounted with a green glazed steatite scarab.² The hawk represents the sun god Horus wearing the crown of Upper and Lower Egypt. The amulet is pierced for a cord from front to back through the lower part of the crown. It belongs to the Twelfth Dynasty (2000–1788 B.C.). The scarab of the ring is of early Eighteenth Dynasty type and the ring as a whole probably belongs to the first half of the dynasty (about 1580–1450 B.C.). The

is of a type which so far as we know belongs to the Twenty-sixth, or Saïte, Dynasty (663–525 B.C.),⁴ but no king of that dynasty bore this name. As it happens, however, the greatest man who ever had the name—Thut-mosē III of the Eighteenth Dynasty—was highly venerated in the Twenty-sixth Dynasty, nearly nine hundred years after his time, and his name appears on scarabs of the period in association with those of Saïte kings. It is likely that this ring is a memorial of this great conqueror of the fifteenth century B.C. But there is one other possibility. A shadowy kinglet of the name seems to have been contemporary with the Twenty-third or Twenty-fifth Dynasty, either as a vassal or a revolutionary. If we

¹ Acc. no. 34.129.1. Gift of Mrs. Lythgoe in the name of Albert M. Lythgoe. H. 3.5 cm. Fig. 2.

² Acc. no. 34.129.2. Gift of Mrs. Lythgoe in the name of Albert M. Lythgoe. Diam. of ring, 1.95 cm.; l. of scarab, 1.4 cm. Fig. 1.

³ Acc. no. 34.130. Gift of Edward S. Harkness. Diam. 2.3 cm. Fig. 3.

⁴ C. R. Williams, *Gold and Silver Jewelry*, pp. 102, 106.

assume that this type of ring may have come into use earlier than the Twenty-sixth Dynasty, it might be possible to assign our ring to him.

L. B.

ANTIQUITIES FROM PALESTINE. Through the generosity of Harris D. Colt and of his son H. Dunscombe Colt the Museum has received a considerable number of antiquities from the excavations conducted in 1934 by the younger Mr. Colt at the ancient site known as Tell Duweir in southern Palestine.¹

Some of the objects belong to an occupation of the site during the period when southern Palestine and the Delta of Egypt were under the control of that Asiatic people, at least partly Semitic, known to writers in Greek, many centuries later, as the Hyksos. This period may be said to have extended from about 1780 to about 1580 B.C., when the Hyksos were expelled by the early kings of the Egyptian Eighteenth Dynasty. The objects from this period consist of material from two tombs. They comprise two dagger blades and a number of toggle pins of bronze, fragments of bone inlay, seventeen scarabs, a stone tripod, a small alabaster vase, and an interesting pottery series of seven pieces. One of the scarabs is of dark green jasper mounted in gold on a finger ring of silver. Two others are of amethyst. The remaining scarabs are of steatite, some of them of very fine workmanship. The bases of the steatite scarabs are inscribed with scroll patterns, animal designs, and arrangements of hieroglyphs. The hard stone scarabs are uninscribed. The Hyksos objects are on exhibition in the Third Egyptian Room, except the vessels, which have been placed with contemporary pieces from Egypt in the pottery collection of the Egyptian Department.

Of later date is a group of thirty-four pieces of Palestinian pottery, consisting of a group of bowls, lamps, jugs, and bottles and a figure of the goddess Astarte. The objects are of unglazed earthenware in buff, red, or gray. Some of them have a burnished surface, others are decorated with brown lines. Three interesting handles of large storage jars bear stamps of Hebron and

¹ Acc. nos. 34.126.1-67.

Socoh. With the exception of three imported pieces, this collection represents the ceramic art of Palestine at the time of the Hebrew Monarchy (about 1000-586 B.C.). It will be shown at some future date with other study material in the Near Eastern Study Room.

L. B. AND M. S. D.

CONTEMPORARY AMERICAN PAINTINGS. Four pictures by living American painters have recently been purchased out of the George A. Hearn Fund, and are shown this month in the Room of Recent Accessions. They are Landscape, Binghamton, New York, by Louis Eilshemius, Fruit by Henry Varnum Poor, The Smoking-Bean Tree by Cordray Simmons, and Jean by Eugene Speicher.

The use of the Hearn Funds has so increased our collection of recent and contemporary American paintings that they can no longer all be shown at one time. A policy of rotation has therefore been adopted for Galleries B 13 and B 14.

J. M. L.

LECTURE ON PERSIA. An illustrated lecture on The Archaeology of Persia in the Achaemenian Period, offered through the coöperation of New York University and The Metropolitan Museum of Art, was given in the Museum on February 7 by Dr. Ernst Herzfeld. Dr. Herzfeld is professor of Oriental Archaeology in the University of Berlin and director of the Persepolis Expedition in Persia, which is sponsored by the Oriental Institute of the University of Chicago.

PUBLICATIONS OF A BACCHIC INSCRIPTION. The Bacchic inscription exhibited in the western colonnade of the Roman Court has received much notice from scholars. It was published in full by A. Vogliano and F. Cumont in the *American Journal of Archaeology*, volume XXXVII (1933), pages 215 ff. It has now again been discussed in an article by M. P. Nilsson, "En Marge de la grande inscription bacchique du Metropolitan Museum," *Studi e Materiali di storia delle religioni*, volume X (1934). The inscription lists and classifies the membership of a sacred college devoted to the mysteries of Bacchos, which flourished in the Roman Campagna in the second century of our era.

NEIGHBORHOOD CIRCULATING EXHIBITIONS: SERIES OF 1935. Beginning towards the end of February the Museum will enter a new phase in its experiment of sending to distant parts of the city exhibitions consisting of surplus material from several of its departments. This undertaking, inaugurated last year, reached in its first season certain neighborhood houses and public library branches. It is proposed this season to make the three original exhibitions available to several college and high school units, two situated near one another in the Borough of the Bronx and one in the Borough of Richmond. In the Bronx we shall have the coöperation of Hunter College and DeWitt Clinton High School, and in Richmond, that of the Staten Island Institute of Arts and Sciences, whose galleries will serve the Curtis, Port Richmond, and Tottenville High Schools.

It will be recalled that the three exhibitions—Far Eastern Art; Arms, Armor, and Textiles; and The Art of Ancient Egypt—were all shown in Manhattan last spring: on the Lower East Side, in Greenwich Village, in West 27th Street, and in West 125th Street. It is intended this year to synchronize the exhibition periods in the two se-

lected educational institutions in the Bronx, so that it will be possible for the total student population there to visit both. In the first circuit, our primary interest was the general public; this time we shall work with organized student groups according to a prearranged program.

This second phase of our experiment with neighborhood circulating exhibitions may be regarded with considerable anticipation. Travel-time and distance have always been serious obstacles in bringing classes to the Museum; by reversing the process and taking the collections to schools, students to the number of some twenty-five thousand can see at least this part of our collections, and their teachers can profit by having Museum objects close at hand in connection with various regular subjects in the curriculum.

R. F. B.

PRINTS THAT WASHINGTON LIVED WITH AT MOUNT VERNON. A collection of European and American prints which have lately been identified as the subjects hung by Washington at Mount Vernon will be shown in the Alexandria Assembly Room (M 16) from February 16 through April 14.

LIST OF ACCESSIONS AND LOANS

BY DEPARTMENTS

DECEMBER 2, 1934, TO JANUARY 2, 1935

CLASSICAL

Bequest of Margaret Palmer Norton (1); *Gift of J. P. Morgan* (1).

NEAR EASTERN

Antiquities, Persian, *Purchase* (1).
Ceramics, Persian, *Purchases* (2).
Sculpture, Persian, *Purchase* (1).
Woodwork and Furniture, Persian, *Purchases* (2).

MEDIAEVAL

Sculpture, Russo-Byzantine, *Purchase* (1).

RENAISSANCE AND MODERN

Ceramics, English, French, *Gifts of Anonymous Donor in memory of Roswell and Ann Augusta Steel* (1), *Carleton Macy* (108).
Costumes, American, French, *Gift of Mr. and Mrs. Henry Newton Arnold* (2).
Glass, Swedish, *Purchases* (2).
Metalwork, American, *Gift of Mrs. Henry Evans* (1).

AMERICAN WING

Ceramics, *Purchases* (3).
Metalwork, *Loans of Mr. and Mrs. Winslow Ames* (29), *Stanley B. Ineson* (6).
Woodwork and Furniture, *Purchases* (2).

PAINTINGS

Paintings, American, *Purchases* (5).

PRINTS

Gifts of F. Bourjaily (222), *Campbell Dodgson* (1), *Philip C. Blackburn* (1), *Mrs. Bella C. Landauer* (1).

THE LIBRARY

Books, *Gifts of Harold W. Bell for The Cloisters in memory of Joseph Breck* (186), *Carlo Ferrari* (1), *George Gibbs* (1), *Henrik Hillbom* (1), *Fredrick J. Nettlefold* (1), *George Cameron Stone* (1).
Photographs, *Gift of Harold W. Bell for The Cloisters in memory of Joseph Breck* (100).
Lending Material, Lantern Slides, *Gifts of National Sculpture Society* (184), *Leon V. Solon* (23).

MUSEUM EVENTS

FEBRUARY 19 TO MARCH 17, 1935

FOR MEMBERS

FEBRUARY			
23	Art of the Middle Ages (Older Children). Miss Freeman	Classroom C	10:15 a.m.
	Story Hour (Younger Children). Eleanor W. Foster	Classroom B	10:15 a.m.
25	American Interiors: The Classical Style. Miss Bradish	Galleries	2 p.m.
MARCH			
1	The Romance of Ctesiphon. Miss Duncan	Galleries	11 a.m.
2	Story Hour (Younger Children). Mrs. Roswell F. Barratt	Classroom B	10:15 a.m.
4	Early Mediaeval Ivories. Miss Freeman	Galleries	2 p.m.
8	Persian Books. Miss Duncan	Galleries	11 a.m.
9	Story Hour (Younger Children). Mary Gould Davis	Classroom B	10:15 a.m.
11	Byzantine and Romanesque Enamels. Miss Freeman	Galleries	2 p.m.
15	Painting in India. Miss Duncan	Galleries	11 a.m.
16	Story Hour (Younger Children). Mrs. Roswell F. Barratt	Classroom B	10:15 a.m.

FOR THE PUBLIC

FEBRUARY			
19	Elements of Color: Character in Color. Miss Cornell	Classroom K	11 a.m.
	The Collection of Paintings. Miss Abbot	Galleries	11 a.m.
	Motion Pictures (Yale Film)	Lecture Hall	2:30 p.m.
	The Development of Greek Architecture. Miss Miller	Galleries	4 p.m.
	Radio Talk. Mr. Elliott	WNYC	5:30 p.m.
20	The Problem in Mediaeval Architecture. Miss Freeman	Galleries	11 a.m.
	The Oriental Collection. Miss Duncan	Galleries	2 p.m.
	The Cathedrals of Germany (Mathews Lecture). Joseph Hudnut	Lecture Hall	4 p.m.
21	Special Exhibition. Miss Duncan	Galleries	11 a.m.
	Adam Influence in English Furniture. Miss Bradish	Galleries	2 p.m.
	Motion Pictures (Museum Films)	Lecture Hall	2:30 p.m.
	Design and Color: Applications—Influence of Environment. Miss Cornell	Classroom K	4 p.m.
23	Radio Talk. Mr. Elliott	WOR	12:30 p.m.
	Story Hour. Eleanor W. Foster	Lecture Hall	1:45 p.m.
	Italian Renaissance Altarpieces. Miss Abbot	Galleries	2 p.m.
	Classical Architecture. Mr. Shaw	Galleries	2 p.m.
	Art in Japanese Sword Fittings. Robert Hamilton Rucker	Lecture Hall	4 p.m.
24	Story Hour. Eleanor W. Foster	Lecture Hall	1:45 p.m.
	Italian Renaissance Altarpieces. Miss Abbot	Galleries	2 p.m.
	Elements of Design: Color in Rugs (Gillender Lecture). Edward Emerson	Classroom K	3 p.m.
	Vincent Van Gogh, Artist and Man. Walter Pach	Lecture Hall	4 p.m.
26	Color Contrasts and Color Harmony. Miss Cornell	Classroom K	11 a.m.
	The Egyptian Collection. Miss Miller	Galleries	11 a.m.
	Monumental Greek Sculpture, VI Century. Miss Miller	Galleries	4 p.m.
27	Mediaeval Stained-Glass Windows. Miss Freeman	Galleries	11 a.m.
	The Classical Collection. Mr. Shaw	Galleries	2 p.m.
	Gothic Civil Architecture (Mathews Lecture). Joseph Hudnut	Lecture Hall	4 p.m.
28	The Mediaeval Collection. Mr. Forsyth	Galleries	11 a.m.
	XVIII Century American Furniture. Miss Bradish	Galleries	2 p.m.
	Motion Pictures (Museum Films)	Lecture Hall	2:30 p.m.
	Design and Color as Style Characteristics. Miss Cornell	Classroom K	4 p.m.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

MARCH

2	Radio Talk. Mr. Elliott	WOR	12:30 p.m.
	Story Hour. Mrs. Roswell F. Barratt	Lecture Hall	1:45 p.m.
	The Renaissance in the North. Mrs. Fansler	Galleries	2 p.m.
	Persian Pottery. Miss Duncan	Galleries	2 p.m.
	Queen Ijat-shepsut (for Deaf and Deafened). Jane B. Walker	Classroom B	3 p.m.
	William III and Williamsburg. R. T. H. Halsey	Lecture Hall	4 p.m.
	Symphony Concert. David Mannes, Conductor	Entrance Hall	8 p.m.
3	Story Hour. Mrs. Roswell F. Barratt	Lecture Hall	1:45 p.m.
	The Renaissance in the North. Mrs. Fansler	Galleries	2 p.m.
	Elements of Design: Character in Color. Miss Cornell	Classroom K	3 p.m.
	Whistler. Royal Cortissoz	Lecture Hall	4 p.m.
5	European Decorative Arts. Mr. Webber	Galleries	11 a.m.
	Motion Pictures (Yale Film)	Lecture Hall	2:30 p.m.
	Black-figured Greek Vases. Miss Miller	Galleries	4 p.m.
	Radio Talk. Mr. Elliott	WNYC	5:30 p.m.
6	Mediaeval Sculpture in Wood and Stone. Miss Freeman	Galleries	11 a.m.
	The Collection of Paintings. Miss Abbot	Galleries	2 p.m.
	Gothic Sculpture (Mathews Lecture). Joseph Hudnut	Lecture Hall	4 p.m.
7	The Oriental Collection. Miss Duncan	Galleries	11 a.m.
	The Art of Flanders in the XVII Century. Mrs. Fansler	Galleries	2 p.m.
	Motion Pictures (Museum Films)	Lecture Hall	2:30 p.m.
	Radio Talk. Mr. Elliott	WEAF	4 p.m.
	Unity in Color and Design. Miss Cornell	Classroom K	4 p.m.
9	Radio Talk. Mr. Elliott	WOR	12:30 p.m.
	Story Hour. Mary Gould Davis	Lecture Hall	1:45 p.m.
	Venetian Painters of the XV Century. Miss Abbot	Galleries	2 p.m.
	Mediaeval Architecture. Mr. Webber	Galleries	2 p.m.
	Italian Paintings in the Museum. Richard Offner	Lecture Hall	4 p.m.
	Symphony Concert. David Mannes, Conductor	Entrance Hall	8 p.m.
10	Story Hour. Mary Gould Davis	Lecture Hall	1:45 p.m.
	XV Century Venetian Painters. Miss Abbot	Galleries	2 p.m.
	Color in Room Arrangement—Historic Backgrounds (Gillender Lecture). Gertrude Gheen Robinson	Classroom K	3 p.m.
	LaFarge. Royal Cortissoz	Lecture Hall	4 p.m.
12	The American Wing. Miss Bradish	Galleries	11 a.m.
	Athletic Ideal in V Century Greek Sculpture. Miss Miller	Galleries	4 p.m.
13	Mediaeval Ecclesiastical Art. Miss Freeman	Galleries	11 a.m.
	The Egyptian Collection. Miss Miller	Galleries	2 p.m.
	Gothic Decorative Arts (Mathews Lecture). Joseph Hudnut	Lecture Hall	4 p.m.
14	The Classical Collection. Mr. Shaw	Galleries	11 a.m.
	Frans Hals and Rembrandt. Mrs. Fansler	Galleries	2 p.m.
	Motion Pictures (Museum Films)	Lecture Hall	2:30 p.m.
16	Radio Talk. Mr. Elliott	WOR	12:30 p.m.
	Story Hour. Mrs. Roswell F. Barratt	Lecture Hall	1:45 p.m.
	Venetian Painters of the High Renaissance. Miss Abbot	Galleries	2 p.m.
	Tapestries and Mediaeval Life. Miss Freeman	Galleries	2 p.m.
	Recent Discoveries of Greek Sculpture. Walter A. Agard	Lecture Hall	4 p.m.
	Symphony Concert. David Mannes, Conductor	Entrance Hall	8 p.m.
17	Story Hour. Mrs. Roswell F. Barratt	Lecture Hall	1:45 p.m.
	Venetian Painters of the High Renaissance. Miss Abbot	Galleries	2 p.m.
	Unity in Color and Design. Miss Cornell	Classroom K	3 p.m.
	Landscape Gardening as a Fine Art (Gillender Lecture). Loutrel W. Briggs	Lecture Hall	4 p.m.

EXHIBITIONS

Japanese Costume: Nō Robes and Buddhist Vestments	Gallery D 6	February 19–April 14
Prints That Washington Lived With at Mount Vernon	Alexandria Assembly Room (M 16)	February 16–April 14
Whistler Centenary (Prints)	Galleries K 37–40	January 5–February 28
Egyptian Acquisitions, 1933–1934	Third Egyptian Room	Continued

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FEB 18 1935

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters, 698 Fort Washington Avenue. Fifth Avenue Bus 4 (Northern Avenue) passes the entrance. Also reached by the Eighth Avenue subway, Washington Heights branch, to 190th Street-Overlook Terrace station. Take elevator to Fort Washington Avenue exit and walk south.

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MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing & The Cloisters close at dusk in winter.	
CAFETERIA:	
Saturdays	12 m. to 5:15 p.m.
Sundays	Closed.
Other days	12 m. to 4:45 p.m.
Holidays, except Thanksgiving & Christmas	12 m. to 5:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed.

LIBRARY: Gallery hours, except legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.

PRINT ROOM and TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION AND SALES DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum handbooks, colorprints, photographs, and postcards are sold here. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 4-7690; The Cloisters branch of the Museum, Washington Heights 7-2715.